



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Europeans. In Japan, the shoulder pieces attained great size in armor of high quality; and, as a rule, the larger the shoulder pieces the higher the grade of the armor and the earlier the period. But the latter indication is by no means infallible, for in conservative Japan the *sodé* in ceremonial armor were apt to be large, even well into the nineteenth century. In no better



FIG. 1. MADAME DE STAËL (?)  
BY JOSEPH CHINARD

way, in fact, can one contrast the developmental methods of West and East than in the use of these shoulder pieces. For in Europe a similar plate occurs in the knightly panoply of about 1300: in Japan, on the other hand, it appeared not only at that time and earlier, but throughout the intervening centuries to 1868, running, however, a gamut of minor changes by which one may determine the date of a given piece. In the present collection one sees early shoulder pieces, large and square, made up of interlacing platelets alternately

of leather and steel, held together by leather and silken braid, colored often in especial ways to distinguish the wearer in battle. Some, indeed, were strictly heraldic, as in the beautiful pair of white and green *sodé* with mountings decorated by a member of the family of the armorers Goto, which bears in red the badge of the Arima family with its *mitsutomo*. From these large *sodé* one may trace in our series a line of decadent forms until, in the nineteenth century, one finds *sodé* fashioned merely of cloth, relieved only with beautiful braiding, or such defenses merely of leather, embossed and enriched curiously, having of course no military value, which doubtless excited the derisive mirth of many a trouble-seeking *ronin*! We may note that some of the forms of the later period (say 1650-1750) are curious because they show deviations of doubtful merit; some represent the shell of the trionyx turtle; some are made up of chain mail. We should also mention the remounting of cases which contain a number of our highly prized early corselets (fourteenth, fifteenth, and early sixteenth centuries), mainly from the Chitora Kawasaki Collection. Beyond these, near the southeast corner of the gallery, the visitor should finally inspect two series of sword mountings—those of the Goda Collection<sup>1</sup> now remounted and relabeled, and of Howard Mansfield. The last include a series of forty memorable sword guards dating from the sixteenth to the nineteenth century, representing the work of the best-known masters of their art. B. D.

## RECENT ACCESSIONS OF DECORATIVE ARTS

### PART II. EUROPEAN CERAMICS, SCULPTURE, AND FURNITURE

THIS second article on some of the accessions of decorative arts during the first six months of the year may well commence with a note on the gift from Mrs. Robert W. de Forest of twenty-eight pieces of stoneware—jugs, steins, mugs, and drug pots—principally German, of the seven-

<sup>1</sup>Cf. Bull. Met. Mus. Art, vol. XII, 1917, p. 299.

teenth and eighteenth centuries. The collection is a representative one, carefully chosen to illustrate a wide variety of ornament and glazes. Although unpretentious as works of art, this humble folk-pottery is often surprisingly beautiful in form and decoration.

Italian majolica with pictorial decoration has long been highly esteemed—perhaps too highly esteemed. In any case, there is now a growing tendency to regard the majolica decorators at their best when working in the field of pure ornament. A good example of this class of work is included among the recent purchases. It is a large albarello-shaped vase or drug pot decorated with an imbricated strap-pattern in blue, the intervening spaces colored yellow, a deep manganese purple, orange, and green. It is probable that the piece was made in Siena in the late fifteenth or early sixteenth century. A majolica tazza, filled with separately modeled fruit and flowers, is a gift from R. Langton Douglas. The place of origin of this piece is presumably Faenza; the date, sixteenth century.

Three periods of French sculpture—Gothic, Renaissance, and Directory—are represented among the new acquisitions. Four alabaster fragments from a mediaeval altarpiece or sepulchral monument are a gift from G. J. Demotte. The fragments include two architectural pieces: one, a group of clustered colonnettes, 14 $\frac{3}{4}$  inches in height; and the other, a portion of a similar piece, 7 inches in height. The third piece, 6 $\frac{1}{8}$  inches high, also part of the architectural decoration, shows the figure of a bearded man (a Prophet?) holding a scroll; he stands on a foliated console between two engaged colonnettes. The most important of the fragments is the head and body of a crucified Christ; the arms are missing, and the lower part of the legs. The height of this piece is 10 $\frac{5}{8}$  inches. The style of the figure sculptures is a happy blending of naturalism and idealism. The heavy folds of the Prophet's gown are relieved by the sinuous lines of his mantle, which echo the graceful spirals of the scroll held in his hands. The head of Christ is characterized by sadness;

the brows are slightly drawn up as if in pain, but there is nothing of the anguish and tortured expression which we find in the type as it developed in the course of the fifteenth century. These sculptures



FIG. 2. SAINT MARK  
FRENCH, EARLY XVI CENTURY

may be dated about 1400. To assign them to a particular school without further study is hazardous; it is perhaps to Dijon or Bourges that we should turn.

Gothic art was gradually transformed at the close of the fifteenth century and in the early sixteenth by the influence of the Italian Renaissance. This was accomplished in various ways; notably by the Italian expeditions of Charles VIII and

Louis XII, the importation of Italian works of art, and the presence in France itself of Italian artists. Among these were two brothers from Florence, Antonio di Giusto Betti (b.1479) and Giovanni (b. 1484), who were known in France, where they became naturalized, as Antoine and Jean Juste. The brothers went to France

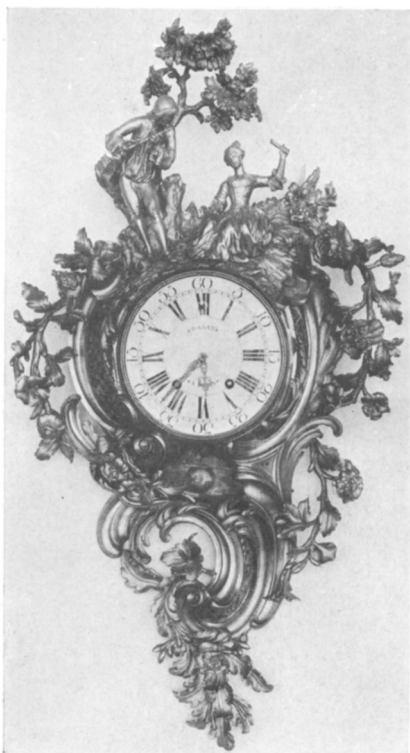


FIG. 3. CARTEL-CLOCK  
FRENCH, XVIII CENTURY

probably sometime between 1504 and 1507. In the latter year, Antoine entered the service of the celebrated Cardinal Georges d'Amboise, and between 1507 and 1509 had an important share in the embellishment of the Cardinal's château of Gaillon. Little of his work has survived the destruction of the château. There exist a few fragments and two life-size statues, in terracotta, of Christ and an Apostle, now in the church at Gaillon, which are thought to have come from the chapel of the château, for which, as we know, Antoine made a

series of statues. The attribution to Antoine of these sculptures still at Gaillon is justified by comparison with the known work of the brothers Juste on the tomb of Louis XII.

Among the new purchases is a statue in terracotta, with remains of painting and gilding, representing Saint Mark (fig. 2). The statue measures  $49\frac{3}{4}$  inches in height. It is said to have come, some years ago, from the chapel of a small, eighteenth-century château in the neighborhood of Gaillon. Comparison with the terracotta statues remaining at Gaillon suggests a tentative attribution to Antoine Juste or his atelier. The statue displays the same nervous energy and mannered elegance. As a work of art it is banal; historically, as an illustration of Italian influence in France in the early years of the sixteenth century, it has an undoubted interest.

To the portrait bust, bought by the Museum in 1919, of the notorious Père Duchesne by Joseph Chinard, the great sculptor of the school of Lyons in the late eighteenth and early nineteenth century, has now been added a second example of this master's work. The new purchase is an original plaster bust (fig. 1), painted a light terracotta color, and measuring  $29\frac{1}{2}$  inches in height. It represents a buxom woman of some thirty years of age, with full sensual lips, large prominent eyes, and a luxuriant head of hair elaborately arranged in the artful disorder which was fashionable at the close of the eighteenth century. The coiffure and the pseudo-classical arrangement of the drapery indicate the period of the Directory (1795-1799). Who was the sitter? Quite probably Napoleon's *bête noire*, the irrepressible and palpitating Madame de Staël, to judge from the resemblance between the bust and the portraits of the lady by Vigée Le Brun and Gérard. As far as known, this plaster bust is unique. The work is thoroughly characteristic of Chinard, combining the elegance of his mannered style with an astonishing power to seize and reproduce character.

The close relation which existed in the Gothic period between furniture design and architecture is clearly seen in a carved

oak lectern recently purchased (fig. 4). This reading desk is said to have come from a church in the south of France. It may be dated late in the fifteenth century; possibly in the early years of the sixteenth. Three other pieces of French furniture are among the new purchases. One is an arm-chair of the first part of the eighteenth century, transitional in style from the Regency to Louis XV. The fine lines of the frame are emphasized by delicate carvings of flowers and foliage. The chair is further enriched by polychrome painting, now much darkened, but still fresh enough to give an idea of the gay appearance which the chair must originally have had. Unfortunately, the fabric covering the back and the seat has been destroyed; it has been replaced with old green velvet. The chair at one time was in the well-known Doucet Collection. The remaining pieces of furniture among the accessions are a pedestal and a *psyche*, or *cheval-glass*, characteristic examples of the Empire style in the first years of the nineteenth century. Both are of mahogany, elaborately ornamented with gilt-bronze mounts.

A silver pomander, probably of the late eighteenth century, is a welcome addition to our still inadequate collection of French silver. The piece is a gift from Mrs. Arthur Curtiss James. French metalwork of the eighteenth century is represented among the purchases by two pieces of first-rate importance. One is a large cartel-clock (fig. 3), of gilt-bronze, typical in its asymmetrical design of flowers, leaves, and scrolls of the full-blown style of Louis XV. The clock works are by Barat of Paris. The graceful little figures of the shepherd piping to his shepherdess, which surmount the clock, give evidence of the fashion for pastoral subjects which titillated the taste of the eighteenth century, when it wearied of its own artificiality, by offering to the imagination the bucolic delights of Arcadia.

The other piece of metalwork is a lustre, or chandelier, in gilt-bronze, of the Directory period. Eight branches for candles proceed from four satyr masks attached to a vase of oxidized metal upon which stand

four cupids, each blowing a horn designed to carry a candle. The lustre is supported by chains from a canopy with lion-heads.



FIG. 4. GOTHIC LECTERN

The workmanship is of high order, especially in the satyr masks, which are modeled and finished with a skill worthy of a great sculptor. The tradition of good craftsmanship in metal was still a living force in the last years of the eighteenth century. The transitional character of

the piece is more evident in the design. Although the motives recall the style of Louis XVI, there is in the design as a whole a tendency toward over-emphasis in contrasts of scale, a desire to be impressive at any cost, which indicates a change in taste soon to crystallize in the Empire style.

J. B.

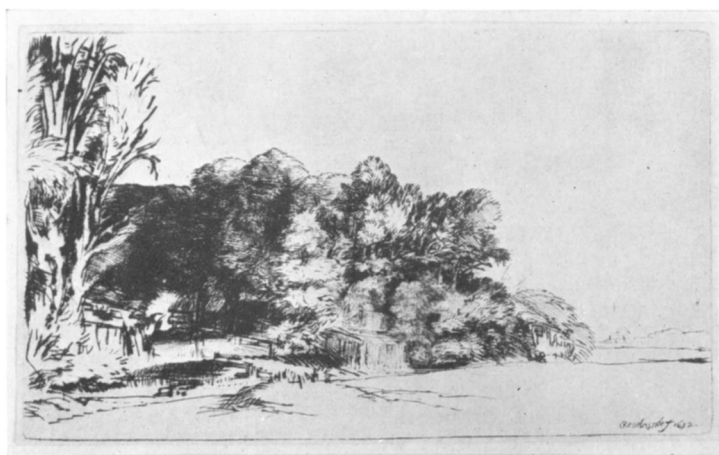
## NOTES

### RUBBINGS OF HAN TOMB STONES.

In Room H-11, where Japanese prints were shown, a number of rubbings of Han tomb stones are exhibited. These rubbings of the funeral chapels of Hiao Tang Chan, from before 129 A. D., and of Wu Liang, about 150 A. D., are taken from the earli-

est Chinese stone carvings known and represent curious pictures of the daily life of the deceased, stories of filial piety, of famous women, or historical events.

THE TRUSTEES of the Museum have granted the Director a six months' leave of absence, to enable him to visit Egypt, Greece, and Italy during the coming winter and spring. Accompanied by Mrs. Robinson he will sail on the "Cretic" November 9 for Naples, proceeding thence as directly as possible to Alexandria. After a short stay in Cairo he will go to the headquarters of the Museum's Egyptian expedition, near Thebes, where he will spend some time in familiarizing himself with the expedition's work, visiting Greece and Italy later.



CLUMP OF TREES WITH A VISTA  
BY REMBRANDT  
(See page 222)